

6-

## Jentilbaratz

CUADERNOS DE FOLKLORE

6, 1-202, 1997

ISSN: 1137-859X

*It is authorized the copyright of the summary pages*

**Aranburu Urtasun, Mikel** (Eusko Ikaskuntza. García Castañón, 2 - 6º. 31002 Iruñea): La actividad folclórica de la juventud pamplonesa en la posguerra civil: El Oberena de Maxi Aramburu (The folkloric activity of the youth of Pamplona after the spanish civil war: the Oberena of Maxi Aramburu) (Orig. es)

In: *Jentilbaratz*. 6, 3-26

Abstract: This piece of work studies the first folklore experiences (1941-1943) which were carried out by the Oberena of Pamplona soon after the civil war. In an atmosphere of political repression the activity of Oberena allowes some and young nationalist people to carry on their cultural activity which had started during the Republican time. This continuation could have contributed in later years to the resurgence of the basque nationalist conciusness in Pamplona.

Key words: Folk activity. Oberena. Maxi Aramburu. Pamplona.

**Fdez. de Larrinoa, Kepa** (Eusko Ikaskuntza. Miramar Jauregia - Miraconcha, 48. 20007 Donostia): Anthropological Trends in the Study of Folk Theatre in Soule Valley (Orig. en)

In: *Jentilbaratz*. 6, 27-40

Abstract: The study of folk theatre in relation to images of history and local political and economic groups is of much interest in recent research in symbolic anthropology. In this research performance and folk drama are understood as arenas where symbols are displayed and the latter's many potential meanings are selectively interpreted. Thus, aesthetics play a crucial role. The paper below focusses on the aesthetics of folk theatre in Soule valley (French Basque Country).

Key words: Folk theatre. Aesthetics. Performance

**García Pérez, Mª Mercedes** (Eusko Ikaskuntza. Mª Díaz de Haro, 11 - 1º. 48013 Bilbao): La música popular como materia de composición musical. ¿Un uso exclusivo del Nacionalismo Musical? (The popular music as an essential element in the musical composition. An exclusive use of the Musical Nationalism?) (Orig. es)

In: *Jentilbaratz*. 6, 41-56

Abstract: This piece of work analyses the use of the popular music, as an essential element in the musical composition of the end of the nineteenth and beginning of the twentieth century. However, not as an exclusive use of the Musical Nationalism, but as a means used in the musical creation since remote times.

Key words: Folklore. Popular music. Musical nationalism. Musical composition.

**Larrañaga Odriozola, Carmen** (Eusko Ikaskuntza. Miramar Jauregia - Miraconcha, 48. 20007 Donostia): Del bertsolarismo silenciado (Silenced bertsolaritza) (Orig. es)

In: *Jentilbaratz*. 6, 57-73

Abstract: Bertsolaritza, it is believed, consists of publicly improvising verses amongst men. However true this may be, to limit our understanding of bertsolaritza to that definition is to ignore important aspects that make of that tradition something more sophisticated and complex. This idea of its practice, which reinforces only certain sides of bertsolaritza, contributes to the marginalizing of its genres and protagonists, as in the case of bertso-jarriak (written verses). To move bertso-jarriak from its marginality to the center of the oral tradition allows a wider understanding of bertsolaritza. From the inevitable necessity of a public audience in the case of its improvised practice, we move on to the requirement of privacy when it is bertso-jarriak which are being composed. From the protagonism of the male in the square, to the making of verses by women in private places. For it has been women who, to a great extent, have pushed ahead this tradition, and who, through environments considered silent: households, convents and similar, have taught, cherished and transmitted bertsolaritza.

Key words: Oral tradition and women.

**Quijera Pérez, José A.** (Eusko Ikaskuntza. Miramar Jauregia - Miraconcha, 48. 20007 Donostia): Centros de culto y proceso de cristianización en el entorno riojano (Cult places and christianization process at Riojan area) (Orig. es)

In: *Jentilbaratz*. 6, 75-99

Abstract: The "Cult places and christianization process at riojan area" wants to analyse the old prechristian sanctuaries around the Ebro river in its north side, between Alava, Navarra and La Rioja areas. The analysed sanctuary types include trees, mountains, caves, fountains and some other cains of old hierofanies. The presented information had been picked up in the last decade from informants of the cited area, and it includes some bibliographyc references too.

Key words: Natural hierophanies. Christianization process.

**Beltrán Argiñena, Juan M.** (Eusko Ikaskuntza. Miramar Jauregia - Miraconcha, 48. 20007 Donostia): San Telmo Museoko soinu eta hots tresnak (Musical and sonorous instruments in the Saint Telmo Museum) (Orig. eu)

In: *Jentilbaratz*. 6, 101-202

Abstract: Being aware that the Museo San Telmo (Saint Telmo Museum) gathers one of the most ancient collections of musical and sound instruments of Euskal Herria, so we make our way there looking for information. In the 95 file cards, that we present here, are collected all the data found in the old file cards as well as in the new ones, completed by us with the aim of making clear and enrich the said documentation. The collected data offers a very interesting information. The type of instrument, how, where, when and what they have

Key words: Music. Folk. Folk music. Ethno-musicology.